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THE LOOK-OUT FOR OPERA.

A CERTAIN much-derided critic lately informed an astonished musical world that a famous operatic singer had gone to America, and would henceforth make that country his home, because opera in England was as dead as a door-nail. Now this statement—or to be strictly accurate, this insinuation—though received with the ridicule proper to such rashness, seems to us, after all, to have a faint air of truth about it. It may not be quite true that this particular singer has left England wholly because he thinks there will be no more opera here, but it is within the bounds of possibility that he does think so, and has been to an extent influenced by the thought in laying his plans for the coming years; and perhaps neither his thought nor his consequent and subsequent action is quite so extravagant as we might at first think. At any rate, the occurrence serves to bring forward the question, What are we going to do about opera in England? Mr. James Glover lately advertised in his column in the *Sun* for an opera season which was lost, stolen, or strayed; and though we heard great things some little time ago about the next "grand" opera season, the scheme for that, too, is no longer quite so definite as it was, nor are its promoters so sanguine; and a good many people who are "in the know" say they will not be at all surprised if the "grand" season goes to seek the autumn or winter one which Mr. Glover so affectionately inquired after. When Sir Augustus Harris died we predicted that some such state of affairs as this would very quickly follow, and it seems we were right. This, however, is a poor satisfaction to us; for we would rather have been proved wrong than see opera altogether abandoned. And though as a rule the operatic *impresario* is a feeble excerebrose creature incapable of much thinking worth the name of thought, yet trusting that the *impresario* of the immediate future may be an exception to the rule, we venture to lay before him a few facts and inferences which may be useful in organizing a scheme which shall succeed and not fail, an opera which shall live and not die.

In the first place, we may say we were never very hopeful about a fashionable season directed by Mr. Grau, for the very simple reason that Mr. Grau believed he

could succeed on lines which have always spelt disaster. Mr. Grau is known to entertain feelings of affection, not to say a passionate attachment, for the old Italian opera of the 'forties and 'fifties; he actually believes that with "stars" of the first magnitude and plenty of advertising he can induce the public to rush in their thousands and tens of thousands to hear operas to which experience has shown them to be utterly indifferent, operas of which they are heartily tired. There is something pathetic to us in credulity of this sort. Has Mr. Grau never heard what opera was in the old days when managers, whom we venture to consider as astute and able as himself, tried to make money by advertising the appearance of "stars" as famous as any he can secure in the very operas he wishes to try now when their freshness has long faded and their popularity departed? We will tell him, and if anyone questions our facts we can give him chapter and verse, from Mr. Ardit's "Reminiscences," which should be read by everyone who holds the old faith about the palmy days of Italian opera. It would seem that every *impresario* during the last half-century lived in a happy state of perpetual semi- or actual insolvency. Some went bankrupt; and not the cleverest of them made money. An *impresario's* life in the season was one of everlasting excitement, and in "off" times he was engaged in alternately bemoaning the bad luck of the last season and preparing for one more desperate bid for success next season. In the season he was incessantly occupied in dodging or pacifying singers who wanted to be paid, or in seeking the money for those indispensable ones who would not sing until they were paid. He sometimes induced the singers to rehearse in the morning by promising to pay them at night; at night he had to come in after the first act had begun, and leave before the last had finished, to avoid the consequences of his inability to keep his promise; and he had to spend the night in racking his brains for excuses and devices to tide him over the morrow. With most refreshing gusto Mr. Ardit tells an anecdote of a singer who refused to go on in *Fidelio* until he received his cash. The opera had commenced, and only at the last moment, when the conductor and those on the stage were reduced to despair, was the money somehow procured and brought in. The singer pocketed it, and ran on; and let us hope

he was in the proper frame of mind for singing Beethoven's divine music. This, we insist, was not an exceptional condition of things. As we read through Mr. Arditi's book the one fact keeps staring us in the face : that the English public never brought money enough into the theatre to pay everyone concerned in the production of Italian opera. As a rule the singers got paid ; the band generally got paid ; the conductor sometimes got paid ; but the *impresario* always lost all he had, and if he had nothing to lose, then the tradespeople who supplied him with goods had to pay ; and in return for having been the means of a certain number of people hearing Italian opera they had the proud privilege of becoming the *impresario's* creditors. And these, mind you, were "the palmy days" of Italian opera and the "star" system ! People went to the opera then for hardly any other purpose than to hear particular singers, to listen to Patti's top-notes on *fioritura*, to enjoy Titiens' or Grisi's lovely voice, to admire Mario's wonderful figure. In those days nothing in Italian opera seemed absurd. The hero might die, and, being encored, come to life again to sing his death-song ; the lovely and youthful heroine might be irresistibly reminiscent of a water-butt in person ; songs out of one opera might be interpolated at unlucky moments into another opera—these and a thousand other artistic follies and crimes might be perpetrated, and were perpetrated, nightly, and no one grumbled, no one had a word to say, save of approval. We may take it that Italian opera had at that period as large audiences as ever it can hope to have in England ; and the band, chorus, and singers were as cheap as ever they are likely to be. Yet it did not pay ! On the contrary, it made a handsome loss every season. And in these days, when the public is scornful of the inanities of Italian opera, is contemptuous of Italian operatic singers, is bored to suicide with the old operas affected by the singers and *impresarios*, Mr. Grau hopes to make a profit out of it. We stand in amazement before the spectacle of one acute man of business after another—Abbey after Mapleson, Grau after Abbey—falling so helpless a victim to the more than mature wiles of the enchantress Italian opera.

The one faint hope for the future, we believe, lies in following in the footsteps of the late Sir Augustus Harris, only "more so." We need not claim any high artistic conscience for Sir Augustus. It was probably from a purely business motive that he got rid of the fatuities of Italian opera to as large an extent as might be ; that he got rid of as many as possible of the threadbare operas which many of his subscribers loved ; that he put on Wagner with Jean de Reszke in the leading parts. That even Sir Augustus might not have prevailed but for his wonderful genius for organization, and the number of half-employed or three-quarters-employed people his other enterprises compelled him to pay wages to—whose labours at Covent Garden, therefore, cost him little, and often nothing—goes almost without saying. At the same time it was easy enough to see that he was on the right road. By occasionally putting on a hoary-headed old sinner of an opera that ought never to have been disturbed, he pleased certain sections of his supporters ; but the empty state of the cheaper parts of the house and even of certain dearer parts, on those dreary nights, showed plainly enough that it was the newer Italian and the German operas, and not the older Italian operas, which spelt money ; and no one can doubt that when it was a question of pleasing either the public or his few wealthy supporters Sir Augustus tried to please the public, for that, he knew well enough, was the line that paid best in the end. The fact is that with the older

Italian operas comes certain failure, and with the newer Italian and the German operas a certain chance of success. All the same the outlook is a disheartening one. There is no trustworthy hope of opera succeeding financially for many years to come ; the most we can do is to recommend those who are bent on losing their own money, or who are backed by wealthy art-lovers who don't mind losing money, to try the thing that may possibly, if not probably, pay, and not the thing that is absolutely certain to fail ignominiously.

But one most important point must never be forgotten. Opera pays in Germany about as well as drama pays in England. And there is not the smallest reason to believe it will flourish as well in England as it does in Germany until the English people become musically cultivated to the same degree as the Germans, and, like the Germans, take to frequenting (or, in the first place, wanting to frequent) opera with the assiduity they now devote to the drama. Until that state of things comes about opera will remain an exotic, a plant from alien climes, that can only be made to grow at all by hothouse methods, and will be everlastingly on the point of perishing in an uncongenial climate. When we recommend an *impresario* to do this or to do that, we merely recommend him to try this and that way of protecting the exotic from our cold winds. But the only means of ensuring the permanent life of the plant is to change the climate.

THE BEETHOVEN PIANOFORTE SONATAS.

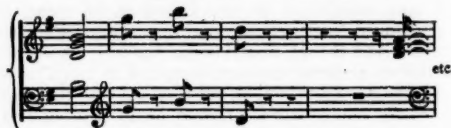
LETTERS TO A LADY.

BY PROF. DR. CARL REINECKE.

(Continued from page 246.)

VIII.

YOU will remember, my dear lady, that in very many of his Sonatas Beethoven lets the second Op. 31, No. 1, Subject appear at first in the minor key, G major, and only turns to the major later on. In the Sonata, Op. 31, No. 1, in G major, you will find it reversed : first it is heard in B minor, then in B major. The close of the first part on the third, instead of the fifth, is also somewhat unusual. As I know of nothing special to tell you about the means for a correct conception of the first movement, without repeating what has been said before, I will at least not withhold from you a little anecdote relating to it, which Ferdinand Ries narrates in the following words. "When the proofs arrived, I found Beethoven writing. 'Play the sonata once through,' said he to me, while he remained seated at the desk. There were uncommonly many mistakes in it, whereby Beethoven already became impatient. At the close of the first Allegro in the Sonata in G major, Nägeli had even composed and inserted four bars, viz. after the fourth bar from the last pause, the following :—



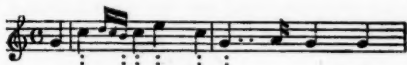
As I played this, Beethoven sprang up in a rage, came running up, and half pushed me from the piano, crying, 'Where on earth is that ?' His astonishment and anger can be imagined when he saw it printed thus. I received the order to make a list of all mistakes and to send the Sonatas immediately to Simrock, Bonn, who was to

re-engrave them, and to affix '*Edition très correcte.*' The publisher Nägeli, in Zürich, who had had the incredible effrontery to compose and insert four bars of inexpressible insipidity into Beethoven's Sonata, is the same to whom we owe the well-known song, "*Freut euch des Lebens*," but at the same time, also, an expression of opinion about Mozart's final Fugue in the C major (Jupiter) Symphony, which so excited me when I first read it, in my boyhood, that I hurled the book into the furthest corner of the room. The room, it is true, was very small!

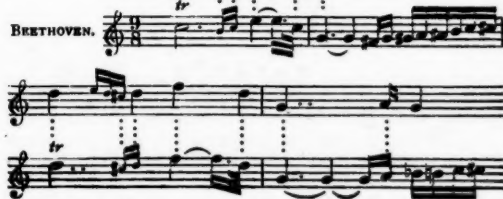
It should not be overlooked that in this movement, first and foremost, we meet with a broadly carried out ending, such as is not seldom found in Beethoven's orchestral works. The thirty bars after the pause press forward persistently to the close, with alternate chords on *dominant* and *tonic*, while Beethoven has hitherto wound up mostly in the shortest manner. In the two following movements, also, we find very broad conclusions.

The Subject of the Adagio which follows, strikingly reminds one, in outline, of Haydn's Aria from the *Creation*, "*Mit Würd und Hoheit angethan*"—

HAYDN.

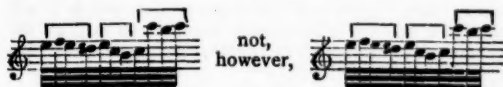


BEETHOVEN.



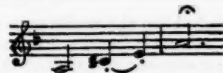
and the rising up to *a*, later on, is common to both themes. Do not take me, however, for a reminiscence-hunter, on account of this comparison! I very well know that Beethoven had no need to borrow from Haydn, but I consider it interesting to trace out the treatment of such masters.

What I have said before about the manner and method of playing cadenzas in slow movements, I recall to you here: begin quietly, and gradually quicken speed. In the 25th bar before the end, there are three groups with eleven demisemiquavers. It is most desirable, naturally, that each eleven notes be played quite uniformly; but if you do not succeed in this, divide as follows:—



Such a group should never be played slower towards the end. The last movement is often taken too fast, in spite of the indication *Allegretto*; the frequently occurring quaver triplets also impose a moderate *tempo*. On the other hand, the few bars marked *Adagio* should on no account be taken very slow; because by that the fluency of the whole suffers, and, in connection therewith, is rendered difficult for the hearer to understand.

Lovely and refreshing even as is this Sonata, it is, in my opinion, far outshone by the following one in D minor. What use Beethoven makes of the simplest of all motives—the chord—

Op. 31, No. 2.
D minor.

with which he begins the first movement! It returns some twenty times. Nottebohm tells us that Beethoven has sketched the whole of the first movement in scantiest outline on one small page. It is true, it is formed as if from a mould. It is remarkable that Beethoven does not once introduce the major key in this whole movement; indeed, he even produces only once a major tonic triad! On the other hand, in the second movement you will find only thrice a minor triad, each of one crotchet duration, whilst all the rest is radiant in brightest major. And now the third movement! There are only eighteen bars which belong to a major key: in the first part, seven bars in C major (from bar 35-41), and in the second part, the charming eleven-bar Episode in B \flat major, which, indeed, shines forth like a glimpse of sunshine. I wonder if this be accidental! I believe not.

And now for a few details. The first chord should not be broadly spread. *The arpeggio sign, generally, has always only the signification that the chord in question is not to be struck QUITE precisely together; if the composer really desires it broadly spread, he writes it differently.* Whether, from the 21st bar on, the principal motive of the bass, as well as the motive placed against it in the melody, is played with the left hand, or whether the latter is played with the right hand, I consider a matter of indifference. In either way, the two motives can be detached from one another. The relationship between a Period from Mozart's C minor Concerto and the following from this movement, is interesting:—

MOZART.



BEETHOVEN.



The way in which Beethoven has written the arpeggios at the beginning of the second part, confirms my view given above. Here they must be more broadly separated one from another, and a division between the two hands in such a way that the left hand takes the minim every time, is much to be recommended. The second of the two recitative-like passages, which are marked "*Largo*," is generally found written in the following way:—



while in the oldest standard edition it is!—



a reading to which, also, the preference is to be unconditionally given. At both passages, the authentic Beethoven direction "*con espressione e semplice*," should not be overlooked. The words *con espressione e semplice* characterize, upon the whole, in the shortest and most pregnant fashion, the essence of good and noble execution, and nowadays one might extremely frequently call out to the interpreters, be they singers, or players, or conductors, "*E semplice!*" Where has the *semplice* got to? The four chords after the second Largo can scarcely be played soft enough, while the analogous chords in the 9th and 10th bars of the Allegro can scarcely be sounded sufficiently forcibly.

In the Adagio, the turn in the 10th bar is to be performed in the following manner:—



and, obviously, this kind of execution serves for all analogous cases, in the 12th and 14th bars, etc.; while in the 20th bar, the execution is the following:—



Onwards from the 23rd bar, the crossing of the left hand over the right required by Beethoven, is uncomfortable, and I consider the manner of performance which I have proposed in my Edition no unlawful arbitrary proceeding, but probably a great facilitation. In the 10th bar before the end, the small notes ought not to be played too fast, since this would be contrary to the character of the movement.

In the last movement, the indication "*Allegretto*" is to be carefully observed; too quick a *tempo* readily imparts a study-like character which the composer can never have intended. A pianoforte piece by Beethoven, which he wrote "for Elise" ("*Für Elise*"), on the 17th April, 1810, and which contains the following motive, very much akin to the *Finale* of the D minor Sonata—



is marked with the *tempo* indication "*Poco moto*," and this confirms my view. For the rest, we find here an example of Beethoven's fondness for writing down his ideas in short kinds of time, while the accent ought not to fall accordingly. If one were to give the same accent to the first quaver of each bar, the rapid flight of the movement would be entirely lost; indeed, at the beginning I would even reduce every four bars to one group, and only in the first and fifth bar allow a delicate emphasis to fall to the share of the first quaver. Throughout the *perpetuum mobile* of this movement (in which the flow of semiquavers is scarcely ever interrupted) runs a hidden thread of melody, which the player ought not to overlook if he wants to bring out the good points of the movement correctly.

I will still mention that in this Sonata two cases occur in which Beethoven remodels the parallel passage on account of the deficient compass of the keyboard, but each time in such a way that a levelling of them would

crush a special beauty. They are the following passages: in the first movement, 40 bars before the end (opposed to the parallel passage in the first part), and in the *Finale*, in the 93rd bar before the end of the entire Sonata (opposed to the corresponding passage in the first part of this movement). Both are a warning not to be too ready with the levelling of parallel passages. In addition to this, one often finds in Beethoven that also without the reason of the deficient keyboard, he did not in parallel passages strictly copy the earlier one. I only mention, amongst others, the second Subject in the first movement of the great B♭ major Trio, Op. 97. Also in the Sonata

Op. 31, No. 3, in E♭ major which now follows, you will find a passage which Beethoven brings to a specially beautiful climax (an extension by two bars), by means of the transformation imposed in respect of the keyboard. Who would venture to suppress these two bars out of a desire for levelling! You will easily discover the passage in question.

Hitherto I have abstained from pointing out to you ever anew the highly interesting thematical working, especially in the first movements of the Beethoven Sonatas; but in the present one I cannot forbear drawing your attention to the fact that the first motive,



with all its transformations,



occurs, probably, about a hundred times. The questioning, anticipating, preluding, or whatever you like to call it, which lies in the first six bars, must, as a matter of course, be given characteristic expression, and the strictest observation of the Beethoven directions, *p.*, *ritard.*, *cresc.*, a fine mezzo-staccato of the three chords in the 3rd and 5th bars, will fully suffice to meet Beethoven's intentions. Great care should be taken that in the following figure—



a weak accent comes on the first note only. I best attain a soft accent of this kind by raising the hand some 2½ inches, and only allowing the slight weight of the same to operate in falling, without letting the finger strike independently. It is, however, probably a peculiarity which does not suit others, and which I will therefore not force upon your pupils. In bar 44 the genuine Beethoven prescription, in respect of the dynamics, is the following:—



but the right hand should not enter already *forte*, as prescribed by some editions. In bar 53, a too scrupulous division of four, five, and twelve notes each to a crotchet will not have a good effect, and a certain *laissez aller* would be quite suitable here. The entire passage of four bars forms, indeed, altogether only a transition group, and on

this account can be more elastically treated than a fixed melody or passage group.

In the Scherzo, the indication *Allegretto vivace* ought not to mislead you into too quick a tempo. The frequently occurring demisemiquavers, especially when they appear in thirds in the left hand against the semiquavers in the right hand, point to the correct tempo. For the rest, the movement should not be set about in too Scherzo-like a fashion; there is something peculiarly meditative pervading it; indeed, from the last quaver of the ninth bar up to the pause, it is as if the master deliberated on that which now follows. It must be played *quasi parlando* throughout—as marked—*pianissimo*, and without any nuances, as far as the tempo. About the Minuet there is nothing further to say than that in the Trio (on which Saint-Saëns has written the interesting variations for two pianos) not the slightest hastening of the time should enter—a mannerism to which amateurs are much addicted as soon as they have suddenly to play slower note-values. May you live as cheerfully and happily as the Finale which follows breathes cheerfulness and happiness! If one can overcome it technically, it plays "of itself," to make use of a vulgar expression.—

Yours, C. R.

Leipzig, June 16th, 1895.

(To be continued.)

NEW AND NEW-OLD MUSICAL INSTRUMENTS.

ALL the unwisdom of all the sages of all the ages seems to have been written about some musical instruments, or accessories to musical instruments, at present or very lately exhibited in London. A note, therefore, with regard to the respective merits of the viola-alta, the Schreiber resonator, and Mr. Dolmetsch's new harpsichord, may not be entirely out of place at this moment. The last, belonging to a long extinct species, has been hastily dismissed as a mere attempt to reproduce an old model, which assumption we will show to be quite erroneous; the second has been set down as an imitation of another resonator, whereas the truth is that it is quite different from that other, and, moreover, was invented before it; and the first has not only been foolishly criticized, but its defects, or rather disadvantages, as well as its merits and attendant advantages, have been overlooked.

To begin with the viola-alta, perhaps the most valuable of the three, there is nothing miraculous, mysterious, or ghastly, nothing liable to explode at or without a moment's notice, about it: in one sense it is not even a new invention. It is simply a viola built on rather larger a scale than the ordinary viola, and differently proportioned; but in no respect is it very far away from the ordinary family of stringed instruments known to every one at the present day. Its proportions and size were calculated, and the first specimens made by a Mr. Ritter, a professor in a German conservatoire; and when this gentleman (with chuckling, we hope) showed his new invention to such unimportant musicians as Rubinstein and Wagner they immediately went into ecstasies over it and declared that henceforth they would write for it. But of course it was not to be expected that our English critics would take any notice of the utterances of these amateurs, and some of them have gravely told their readers lately that the viola-alta is not likely to attract the attention of practical musicians. As a matter of fact, these are the only musicians whose attention it has attracted. The viola-alta is largely used at Bayreuth; Rubinstein wrote at least one sonata specially for it; and it is used at innumerable German theatres and opera-houses. Its dis-

advantages are these:—It shares with the other strings, the wind and the brass, an incapability of being played right away by any one who happens to pick it up: it must be studied. It is rather larger than the ordinary viola, and is therefore rather more tiring to the wrecks of humanity to whom the viola is invariably confided in every orchestra known to us. While not dearer than a good viola, there are no specimens of it to be bought at the price of the bad viola usually affected by our bandmen. But as we note them down, even these disadvantages seem to us not wholly evil. If the viola-alta were to come into common use, would it not be rather a blessing to be rid of the many viola-players who have not studied their instrument? Would it not be a good thing to be rid, finally, of the wrecks who are only tolerated in our orchestras because anyone is good enough to play the viola? Would it not be just as good to be rid of all the wretched broken-backed, broken-ribbed, soft-bellied, toneless things which are called violas by so many people who ought to know better? And then the advantages are enormous. The viola is a peculiarly thin-toned instrument. Its defenders say it is not; but the fact that even so splendid a player as Mr. Kreuz finds it difficult to make a solo on it rich and interesting, proves the truth of the indictment. One of the great difficulties of writing for the orchestra is to keep the middle harmony rich and full; and this difficulty is largely caused by the poor tone of the viola in its lower register: its C string has no fulness at all worth mentioning. It is just here that the characteristic richness of the viola-alta is most apparent; and while it is round and solid here, it loses nothing of the penetrating quality of the ordinary viola on the upper strings. All this has been shown by Mr. Michael Balling, a pupil of Ritter's, once leading viola at Bayreuth, and now Capellmeister there. He is an enthusiastic viola-alta-ite, and has come like a latter-day John the Baptist to preach the gospel according to Ritter in the musical desert of London. If he succeeds, both amateur and professional musicians will have many reasons for entertaining feelings of gratitude to him; for the viola and its bad players—the latter as Mr. Balling says, generally clarinet players who have lost their teeth, and violinists who have lost the use of their fingers—are an intolerable nuisance in the orchestra.

To pass on to the Schreiber resonator, it is not intended to do any of the miraculous things for the piano that some other machines of a like sort are supposed to do, and do not do. The simple fact is that Mr. Schreiber, having noticed that a piano which sounds very well on the platform of a concert-hall sounds very tame, poor and thin when set in a small, thickly-carpeted room, and laden with books and ornaments, cast about in his mind for a means of overcoming this fault—if fault it can be called. He very quickly solved the problem. His resonator consists simply of an empty box of special shape, wood, and construction, upon which the piano is set; and since it raises the piano no higher than the useless glass feet once so common, and a delightfully simple arrangement enables the player to work the pedals without difficulty, one hardly notices that the piano is not standing on the ground, or at least on those terrible glass feet of the old days. The resonator, in fact, is simply an extra sound-board, or sound-box, and has nothing inside save the sound-post, which is exactly like the sound-post of a violin. But its effect is magical. The present writer was permitted to hear an aged piano, worn, thin in tone, wiry and tinny, first as it sounded standing on the bare boards, and then as it sounded on the Schreiber resonator; and he ventures to affirm that few would have guessed the instrument to be the same in each case. And if it can so improve the tone of a piano

standing on the bare boards, how much may we expect it to do for one standing on the usual carpet, which has so "damping" an effect? The Schreiber resonator seems to us a most useful contrivance, and since to lift the piano on to it, and do all the fixing that is necessary, occupies only a couple of minutes, and moreover the machine is very cheap, we trust it will be generally used for upright pianos. Mr. Schreiber has no desire to put it on grand pianos—though poor students who possess worn grands may find it useful for this purpose—and least of all does he propose to put it upon concert grands. And in this he is quite right. We are in full agreement with the eminent piano maker who recently said that no good piano needed a resonator in the concert-room.

The two inventions we have described are, of course, more or less commercial ventures—they are intended to fill a want in the market. Not so Mr. Dolmetsch's harpsichord; for although Mr. Dolmetsch makes a harpsichord for those who can pay for it, his instruments are no more "on the market" than, say, Whistler's pictures; and Mr. Dolmetsch carries on his harpsichord-making rather as an art than as a trade. Probably there will not be a large demand for either the harpsichord or clavichord for another century to come, if, indeed, the world has learnt by then that the old music should be played on the instruments for which it was written. At the present time no one seems to have grasped the fact that to play Bach's "Forty-eight" on the piano gives the listener as erroneous a notion of the effect Bach intended as would be gained of the effect Wagner intended if the overture to *The Flying Dutchman* were played on a church organ. Mr. Dolmetsch is doing his best to teach us this great truth, and anyone who doubts it should take the first opportunity of attending one of his chamber-music concerts at 6, Keppel Street, Bloomsbury, where he will quickly be converted. Mr. Dolmetsch advocates the use of the harpsichord instead of the piano at performances of Bach's *Passions* and other choral works; and he has constructed the instrument we are about to describe specially for that purpose. It is, or was recently, exhibited at the New Gallery in Regent Street, and was the admiration of all beholders, not merely because of its exquisite shape, but because of the most beautiful paintings with which Miss Helen Coombe has decorated it. The tone is singularly pure and sweet, and quite free from the unpleasant twang one associates with the harpsichord, and it is quite loud enough to fill a large hall. We hope to hear that the Bach Choir will use it at their Bach performances, and we may recommend it to Dr. Martin for the very excellent rendering which he annually gives of the "Matthew Passion" in St. Paul's. The new feature of the instrument is Mr. Dolmetsch's contrivance for enabling the player to get *crescendo* and *diminuendo* at will. The reader, of course, is aware that the sound is got from the harpsichord by a quill plucking the string; but until now no one has hit upon a method of getting gradations of tone otherwise than with Venetian shutters, as in an organ. But Mr. Dolmetsch has at last devised a piece of mechanism of which neither Ruckers nor any other of the great harpsichord makers need have felt ashamed. We cannot, without the aid of diagrams, describe it in detail. But anyone can understand that if the vibrating wire is caught merely by the tip of the quill the sound will not be so loud as when it is caught by the thicker portion nearer the middle; for in the latter case the string has to be pulled much more to one side before the quill can get free of it. This is the principle of Mr. Dolmetsch's invention. When you wish to play soft you simply play away, and only the points of the quills

touch the wires. But when you press a knee movement you move the quills a little to one side, so that more of the quill catches the wire in passing. The wire is thus plucked more violently, and gives out the desired louder sound. The movement may be held at any place, and thus any degree of sound between *pianissimo* and *fortissimo* can easily be obtained. There is no longer, therefore, any excuse for playing Bach and Handel, and, indeed, all the old-world composers, upon instruments which they never dreamed of, and for which their music is very often not at all suited; and, above all, we can now hear Bach's splendid vocal music with something of the instrumental colour he thought of as he wrote it.

These three inventions are not notable merely as "of the year"—indeed, one, the viola-alta, is not "of this year" at all, though it has just reached England—but inventions which will be remembered as notable in a century of inventions. They are not mere curiosities, but real steps forward: things that are useful now, and will be useful for a long time to come.

TEXT-TINKERING.

THE writer of the Apocalypse warns all men of the dreadful fate in store for anyone adding to, or taking from, the words of his book; and some such threat ought, it would seem, to be launched at the head of anyone tampering with works of art bequeathed to us by great masters. Yet a little reading and a little reflection would show that not only can great excuse be made for those who add or subtract, but that alteration is sometimes necessary, and often advisable. For instance, certain coarse passages in Shakespeare, even though they emanated from the poet, and were not, as many good authorities have supposed, excrescences supplied by the actors, are certainly best omitted in public performances of his plays. Again, many strong words and expressions are modified; and to utter them as they stand in the text would now not only be an offence against good taste, but an act of injustice towards the author; for with changed times and manners, those words and expressions would convey to our minds quite a different impression from that which they did to the general public in Shakespeare's day. Then take another of the fine arts. Time is ever destroying with greater or less rapidity the handiwork of the great painters. Many of the frescoes of Giotto and Taddeo have thus perished, while some of Michael Angelo's work has been destroyed, so we read, by "smoke of candles." Ruskin, again, speaking of Rubens' great picture, the "Descent from the Cross," declares his mortification at seeing "to what degree it has suffered by cleaning and mending"; and yet that cleaning and mending was not done from sheer love of meddling.

For the moment, however, we are specially concerned with music. In this art the ravages of time have been severely felt; hence there has been continual mending and improving of the text of composers. Handel was no sooner dead than it was discovered that with him lay buried an important, nay, vital, part of the scores of his oratorios: the music for the organ and harpsichord had never been written out, but only faintly sketched. The work of making good that which was lost soon commenced, and for more than a century so-called additional accompaniments have vexed the souls of musicians who try, but in vain, to ignore the havoc caused by relentless time. Besides the unfinished state in which the master left his music, other causes will explain gaps in the scores which require filling up. What Hiller, Mozart,

Franz, and others have done in this way may be open to criticism; the necessity for something of the sort cannot be disputed.

It is singular to what an extent music for harpsichord or pianoforte has been patched, modernized, and, in the opinion of many, improved. As with the revisers of the scores of Bach and Handel, so here it is of no use to rail against men who have tried to throw fresh life into old music—to add that which in their opinion is necessary to make it intelligible and sympathetic to modern ears. It has been urged, and with much show of reason, that to play eighteenth-century music (especially to play harpsichord music on the pianoforte) is unfair both to composers and listeners. In many cases—to say nothing of the different impressions that music makes on modern audiences as compared with that which it made on those of an earlier day—the actual notes (as in E. Bach's sonatas and Mozart's pianoforte concertos) written offer only a sketch, though a fairly full one, of the composers' intentions. Again, through limitations of technique or compass, the notes often represented only what they could do, not all that they would like to have done. Whether this or that particular change is legitimate; whether this or that particular addition produces an uncomfortable, or we ought perhaps to say inartistic, mixture of styles; whether timid restoration is not worse than bold modernization—all these things are strictly open to discussion; but to deny the necessity for the tinker's art is folly. All changes made merely with a view to render a work more brilliant and, so far as the general public is concerned, more effective, cannot be too strongly condemned. They are prompted by vanity, and, unfortunately, many distinguished pianists have yielded to this temptation. It is, we believe, excesses of this kind which have prevented many sensible musicians from appreciating sensible modifications which have been made, and from understanding the spirit of other alterations even when they have not met with approval.

There are some who recognize the absolute necessity at times for modification, and frequently the advisability. Yet they fear to give an inch lest an ell should be taken. Their proper course is to give the inch, and inveigh with all might and main against the ell when taken.

Text-tinkering is, we maintain, a necessary evil. It demands on the part of those who undertake it knowledge, skill, and modesty—a rare combination, and one seldom to be met with. A very early and curious specimen of tinkering is the bar inserted into Bach's Prelude in C (No. 1 of the "Forty-eight"), it is said by Schwenke, to whom the harmonic progression of the master appeared, apparently, too bold. Good specimens may be found in Bülow's "Beethoven," though mixed with others of doubtful character. Among the worst, may be named Tausig's transcription of Weber's "Invitation to the Waltz," and Henselt's drawing-room version of Beethoven's Sonata in D minor (Op. 31, No. 2).

NORTH STAFFORDSHIRE MUSICAL FESTIVAL.

THE fourth triennial festival, counting from 1888, was held in the Victoria Hall, Hanley, on Thursday and Friday, October 29th and 30th. The arrangements were the same as those of 1893, the performances being limited to three. An interesting article appeared in the *Staffordshire Sentinel* of October 28th, giving an account of the various performances on an important scale that preceded the establishment of the festivals. These go back as far as 1833, when Stoke Parish Church was the

place where the oratorios were given. Nearly £900 was collected for the North Staffordshire Infirmary on that occasion, a sum no festival has yet reached. In 1854 a real two-days' festival was held, with two oratorio performances in Shelton Parish Church, an evening concert in Hanley old Town Hall, and a ball to wind up with as was the custom at that time. The other performances do not claim particular notice.

This year's celebration began on the Thursday evening with a programme comprising Mendelssohn's "Hymn of Praise," Barnby's "The Lord is King," and Beethoven's "Mount of Olives." Details of these are not needed at this time. The vocal principals, Mme. Medora Henson, Miss Marie Hooton, Mr. Ben Davies, and Mr. Ffrangcon Davies, did their work like artists. The chorus, of about 300, was very fine, the voices being pure in tone, and the various sections well balanced. All through the chorus sang exceedingly well. The band numbered seventy, and was drawn from London and Birmingham, the contingent from the Hallé orchestra not being available this time. Mr. Willy Hess came over from Cologne to resume his old position as principal violin. On the Friday morning occurred the event that will make this festival memorable. This was the production of a dramatic cantata, "Scenes from the Saga of King Olaf," the composition of Mr. Edward Elgar, a Worcester musician of an ability that looks very much like genius. The book is constructed partly on Longfellow's musician's story, "King Olaf," from "Tales of a Wayside Inn," with connecting links and additions by Mr. H. A. Acworth, C.I.E. The idea is a gathering of "Skalds," or bards, each in turn carrying on the narration, and at the more dramatic points, personating the different characters. The theme is the conflict between the Scandinavian mythology and Christianity, with the triumph of the latter with King Olaf as its champion, though he, slain in naval warfare, lives not to see it. The subject presents considerable difficulty, but the composer not only grasps it with mastery, but invests it with an interest that excites and absorbs the listener.

The score, with its interweaving of representative themes, shows the influence of Wagner, and exemplifies his method of working in a manner no other English composer has yet approached. But it is no mere imitation; there is distinct individuality, distinction of style, and not a single bar of commonplace from beginning to end. The writing is picturesque, and the chorus work full of character. In short, the composition is a masterpiece. The solo parts were admirably given by Mme. Medora Henson, Mr. Edward Lloyd, and Mr. Ffrangcon Davies; band and chorus were perfect, and at the close of the performance, conducted by the composer, there was a remarkable demonstration. The principals rose to their feet, and applauded with the rest, whilst the chorus almost went frantic over their expression of delight. Mr. Elgar is destined to do yet greater things, I firmly believe. A miscellaneous second part included the Meistersinger Prelude, Edward German's Gipsy Suite, Schumann's Genoeve Overture, and C. S. Heap's Festival March for orchestra, Max Bruch's Violin Concerto in G minor, the solo part admirably played by Mr. Willy Hess; Harford Lloyd's part-song "The Rosy Dawn," for the choir, and solos for Mme. Henson and Mr. Lloyd.

The evening programme consisted of Dvorák's dramatic cantata, "The Spectre's Bride," and Beethoven's Choral Symphony. With Mme. Ella Russell, Miss Marie Hooton, Mr. Edward Lloyd, and Mr. Andrew Black as vocal principals, it will be understood that fine performances resulted. The chorus greatly distinguished itself in both works, the terrible strain of the symphony *finale*

being surmounted in quite a remarkable way. Congratulations must be offered the talented conductor, Dr. C. S. Heap, who never allowed a point to escape him; to the chorus-master, Mr. F. Mountford, for his admirable preparatory work; to Mr. W. Sherratt, for his judicious handling of the fine organ in the hall, and to all officially connected with the festival. The audiences were large at each performance, and the undertaking seems now well established.

S. S. S.

LETTER FROM LEIPZIG.

ON October 18th, the Riedel Verein gave a very interesting performance of Handel's *Deborah* at the Albert Hall, to celebrate the anniversary of the Battle of Leipzig. More interesting than the work itself was its historically correct rendering. Dr. Chrysander, the editor of the German Handel Society, was present in order to hear the effect of the performance of the work by an orchestra constituted according to the custom of Handel's time, i.e. with organ and pianoforte; the oboes were occupied tenfold. The effect, with an augmented choir and increased number of strings, was on the whole very good, nevertheless no unprejudiced hearer can deny that the multiplication of the oboe, often in unison with the violins, produces a harsh sound, and moreover that the pianoforte never blends satisfactorily with the orchestra. We must confess that we found the orchestration of Mozart or Robert Franz more congenial to the ear of the modern listener. The chorus did not begin well, but warmed gradually to its work. Of the soloists the most prominent was Herr Dr. Kraus, from Vienna; the remaining singers—Frau Röhr-Bräunin, Fräulein Geller, Herren Georg Ritter, Seebach and Hungar—acquitted themselves well of their difficult tasks.

We spent an interesting evening at the concert of Sven Scholander, of Stockholm, a singer who, although possessing but a small voice, was able to give us a whole series of Spanish, Italian, French and Swedish Volkslieder with good taste and feeling. In all these compositions he accompanied himself on the lute, and was very warmly applauded.

Herr Bertrand Roth, of Dresden, has undertaken an enormous task in announcing that he will play the whole of Beethoven's Pianoforte Sonatas in ten matinees. Herr Roth was formerly a pupil of our Conservatorium, and although an excellent pianist as far as technique is concerned, he leaves something wanting in warmth and passion. However, he has our best wishes.

The season of the Gewandhaus commenced on October 15th with Schumann's overture to *Manfred*; we also heard his Third Symphony, and Beethoven's great *Leonora* Overture. Frau Wittich, of the Royal Opera at Dresden, sang an air by Gluck and some Lieder.

The second concert was composed exclusively of orchestral works, such as Liszt's *Faust* Symphony, Adagio from the Symphony in E major by Anton Bruckner, Weber's *Freischütz* Overture, and Volkmann's Serenata for strings and violoncello obligato, the violoncello played by Herr Julius Klengel.

An historical pianoforte concert of some interest has been given by Herr Richard Buchmayer, of Dresden, who proved himself a most intelligent and talented player. He gave in chronological order variations by Joh. Adam Reinken, præludium, fugue, and postludium by Georg Böhm, sonata by Johann Kuhnau, various smaller pieces by Couperin, two sonatas by Domenico Scarlatti, capriccio by Joh. Seb. Bach, rondo by Rameau, polonaise and bourrée by Telemann, polonaise by Friedemann Bach, and fugue in A minor by Seb. Bach. The second part of the concert brought, besides a masterly rendering by Concertmeister Petri (of Dresden) of Bach's Fugue in G minor for violin solo, some more modern works, such as Schumann's "Impromptu on a Theme by Clara Wieck," Draeseke's "Immergrün" and "Nur ein Ton," and an étude by St. Saëns, etc.

The third Gewandhaus Concert commenced with the overture "Ein feste Burg," by Otto Nicolai, which gave us the impression of being more the outcome of hard study than of genius. If we are not mistaken, this overture was one of his early works. The concert ended with Beethoven's A major

Symphony. Concertmeister Prill received well-merited applause for his rendering of Ernst's F sharp minor concerto and Bach's Chaconne. The Thomaner-Chor sang the first chorus from J. S. Bach's motet, "Singet dem Herrn ein neues Lied," and three Lieder by F. v. Holstein, Schumann, and Gustav Schreck.

OUR MUSIC PAGES.

CHRISTMAS will soon be upon us now! Already the Christmas numbers of the various magazines are appearing, while Christmas cards and Christmas gifts have been selling briskly in the shops for some time past. Very soon willing hands and brains will be busy preparing Christmas decorations, Christmas plum pudding and mince pies, Christmas parties and Christmas trees. And while kind elders adorn the boughs of the latter, what can the little ones do better, as their part of the business, than "get up" a little song to sing when the tree is lighted up? Thus THE MONTHLY MUSICAL RECORD also is able to offer its contribution towards the Christmas festivities, in the shape of a most charming "Christmas Song," eminently suitable for that purpose, written by the renowned Scandinavian musician Edvard Grieg. If more songs, carols, or part-songs are wanted, suited to the season, these will be found (by such composers as Reinecke, Abt, and others) in the Vocal Christmas Album (Edition No. 8986) from which this specimen is taken. Or if further children's songs by Grieg are sought, similar to the quaint "Farmyard Song" which forms our second extract, they are provided in his Op. 61, Augener Edition No. 8833. And we think, moreover, that everyone will agree with us that they are far too good to be entirely monopolised by the youngsters, to whom, as to all our readers at home and abroad, we most cordially wish "The compliments of the season!"

Reviews of New Music and New Editions.

The Opera. By R. A. STREATFEILD. London: John C. Nimmo.

MR. J. A. FULLER-MAITLAND in a preface to which we shall return, thus comments on the writer of the volume under notice:—"The author finds much to praise in every school; he is neither impatient of old opera, nor intolerant of new developments which have yet to prove their value; and he makes us feel that he is not only an enthusiastic lover of opera as a whole, but a cultivated musician." An author who showed signs of impatience or intolerance, or who was not a cultivated musician would of course be totally unfit to give, as the sub-title has it, "A Sketch of the Development of Opera." The praise seems to us, on the whole, well deserved: Mr. Streatfeild presents a clear, succinct, and impartial account of the various operas, from Peri's *Euridice* right down to Dr. Stanford's *Shamus O'Brien*. The book tells, also, the stories of the most popular operas. Such a scheme is extremely useful. Many persons who go to the opera try to master the plot and listen to the music at the same time; with our author's book in their library they can, before the performance, learn the plot, or simply refresh their memories. Mr. Streatfeild finds it strange that Weber, "to whom the whole tendency of modern opera is due, should hold so small a place in our affections." But it should not be forgotten that the composer practically wrote only one opera. However interesting *Euryanthe* may be to musicians—especially those who love to trace the influence

of Weber on Wagner—it has little attraction for the general public; the *libretto* is confused, or, to quote our author's words, "borders on the incomprehensible." "Without Weber, Wagner would have been impossible": thus Mr. Streatfeild. The remark is true, yet trite. There is not a single great man who had not a predecessor that made him possible. Without Gluck there would have been no Weber, without Mozart no Beethoven, and one day, we shall say, without Wagner, no ———: a blank must at present stand for the man whose name will deserve specially to be opposed to the master of Bayreuth. Mr. Streatfeild is anxious to do justice to Meyerbeer, but it is about time that the expressed admiration of Wagner, "his bitterest enemy," for the great duet of the fourth act of *Les Huguenots* should cease to be repeated. The Wagner hero-worship of to-day is getting fulsome; even Mendelssohn is furnished with a testimonial from the man who, if not his bitterest enemy, was not over well-disposed towards him. Our author's remarks on Berlioz show sympathetic appreciation. His admiration for *Les Troyens* is great, and we fully agree with his statement that certain scenes in *Les Troyens à Carthage* (and he might have added the death scene of Cassandra in *La Prise de Troie*) "cannot be matched outside the finest pages of Wagner." Mr. Streatfeild is wrong in saying that "Before the Berlioz cycle at Carlsruhe in 1893, *La Prise de Troie* had never been performed on any stage." The whole work, first and second parts, was produced at Carlsruhe under the direction of Mr. Mottl in December, 1890. And we would call attention to a statement in Mr. Fuller-Maitland's preface. Reference is made to the special feature of the book—namely, the telling of the most popular operas. There are useful dictionaries we are informed, notably the "Opern-Handbuch" of Dr. Riemann, which gives names and dates of every opera of any note; but "the German scientist does not, of course, descend to anything so frivolous as the narration of the stories, though he gives the sources from which they may have been derived." Dr. Riemann in his "Opern-Handbuch" has, we believe, endeavoured to make his list of operas as complete as possible, whether they be "of any note" or not. And he has condescended to give the plots of specially noted operas, *Don Juan*, *Fidelio*, *Freischütz*, *Tannhäuser*, *Lohengrin*, etc.; more than that he could scarcely have done in a volume of such moderate and, for consultation, convenient size.

Harmony: Its Theory and Practice. By EBENEZER PROUT, B.A., Mus.D. Ninth Edition. London: Augener & Co.

THE Ninth Edition of this standard treatise on Harmony is chiefly remarkable for the valuable addition of a full analytical index, which has been carefully compiled by the author's former pupil, Mr. Joseph Spawforth. This will greatly facilitate reference to the various paragraphs of the book. There is also an index to the musical illustrations, arranged in the alphabetical order of the composers' names. It may be interesting to note a few facts relating to these extracts. There are no less than 314 examples, selected from the works of 32 different composers, ranging chronologically from Henry Lawes to Sullivan and Mackenzie. Beethoven heads the numerical list with 43 extracts; Bach follows closely with 42; Handel, 35; Mendelssohn, 34; Schumann, 28; Mozart and Schubert, 19 each; Haydn and Wagner, 17 each; Spohr, 10; Dvořák, 7; Brahms, 6; Cherubini, 5. We are rather surprised to find Chopin represented by only two extracts, and Grieg by merely a single example (the Cadence from his *Lyrische Stückchen*, Op. 43, No. 6). And we are sorry to find that great master of English

harmony—Henry Purcell—entirely unrepresented. There are very few modern chords which were not anticipated by him. We understand that it is intended to add similar indices to each of the other volumes of Professor Prout's Series, in future editions of the same.

Perles Musicales. Recueil de morceaux de salon pour piano. 5me. série. No. 53, N. W. GADE, "Novellette," Op. 19, No. 9; No. 54, C. REINECKE, "Goblins," Op. 147, No. 3; No. 55, C. DE CRESCENZO, "Burletta," Op. 92; No. 56, C. GURLITT, "Celandine," Op. 215, No. 5; No. 57, PERCY PITT, "Ballade," Op. 20, No. 3; No. 58, OLIVER KING, "Mazurek," Op. 98; No. 59, CHARLES MAYER, "Tarantella"; No. 60, XAVER SCHARWENKA, "Nocturne," Op. 38, No. 2. London: Augener & Co.

WE have received eight numbers as a further instalment of this series, some of the earlier numbers of which we referred to last month. Gade and Reinecke give us pleasure in whatever form they like to write; here, the former composer's "Novelette" is of a moderate degree of difficulty, and the latter's "Goblins" is essentially a piece for the younger generation. We have already noticed favourably the "Burletta" by Crescenzo, and "Celandine" by our old friend Gurlitt. Neither of these morceaux presents any difficulty that the youngsters cannot overcome if they have been properly grounded in pianoforte technique, and both will, doubtless, interest and please many of them, as well as their listeners, during the coming winter. Mr. Oliver King contributes a "Mazurek" that is in all respects satisfactory, while the "Tarantella" by Charles Mayer is worthy of attention; and last, but not least, Xaver Scharwenka is represented by a "Nocturne," the beauty of which is at once apparent to performer and listener.

Short Original Pieces for Pianoforte Solo. No. 76, ARNOLD KRUG, "March of the Wounded Tin Soldiers," Op. 55, No. 4; No. 77, C. GURLITT, "Waltz" in C, Op. 101, No. 11; No. 78, A. LOESCHHORN, "Cradle Song"; No. 79, ARNOLD KRUG, "On the Rocking Horse"; No. 80, F. HILLER, "Shepherd's Song"; No. 81, A. STRELEZKI, "Melodic Study," No. 2, in A major; No. 82, R. KLEINMICHEL, "The Mill on the Brook"; No. 83, A. LOESCHHORN, "March" in C; No. 84, E. PAUER, "Bourrée and Sarabande"; No. 85, R. SCHUMANN, "Knight Rupert" (Th. Kullak). London: Augener & Co.

HERE is something for our young friends, even for the youngest, still busy at the first instruction book. The works of composers who have written music of the Kindergarten order have been drawn upon freely, with the result that we have nearly one hundred of these pretty tuneful little pieces already to choose from, and the number rapidly increases each month. There is something to suit every child's taste in this selection—march, pastorale, lullaby, dance, etc.—in goodly array, and, excepting No. 77, they may be had at the popular price of 6d. each net. There is no need to recommend any particular pieces where all are so attractive.

Fantasia and Fugue, in G minor, for the Organ. By J. S. BACH. Transcribed for pianoforte duet by MAX REGER. (Edition No. 6,896; net, 1s.) Oblong. London: Augener & Co.

MAX REGER, in arranging the most popular of all Bach's organ works, seems to have put forth his best powers to do this great work justice. The result is more than satisfactory as regards the general effect on a pianoforte,

but nowhere does M. Reger spare the players. The demands he makes upon their technique and physical strength is more than the average pianist can meet. We do not wish our readers to infer that he has made the parts too heavy, for the effect, as we have already stated, is satisfactory; but we do find it hard work to play once through. The sign *fff* occurs several times in the course of the piece.

Drei Klavierstücke zu vier Händen (pianoforte duets). Componirt von MAX PAUER. Op. 10. (Edition No. 6,951; net, 2s.) London: Augener & Co.

THE titles of these duets are, respectively, "March," "Abendstimmung" (Evening Song), and "Waltz," and they are all three highly commendable examples of this rising young composer's capabilities. The March (in C) is rather florid, and gives some brilliant effects. The Abendstimmung (in E major)—a little gem in its way—is in admirable contrast to the March; and the Waltz (in A major)—suggestive of Moszkowski—is sure to please by its grace and tunefulness. None of these duets are difficult, and in each case the secondo is quite easy.

Morceaux favoris pour Piano à quatre Mains. No. 63, M. MOSZKOWSKI, "Valse," Op. 8, No. 5; No. 64, X. SCHARWENKA, "Minuet" in E minor; No. 65, L. SCHYTTÉ, "Humoresque"; No. 66, E. PAUER, "Festival March"; No. 67, R. SCHUMANN, "Polonaise," Op. 130, No. 1; No. 68, MENDELSSOHN, "Saltarello" from the "Italian" Symphony; No. 69, MOSZKOWSKI, "German Round," Op. 25, No. 2; No. 70, J. S. BACH, "Organ Fugue" in D major. London: Augener & Co.

THE series of pianoforte duets to which the above eight pieces belong have evidently been selected and published in a uniform edition (oblong), to enable pianists and teachers to have at hand for easy reference a varied collection of new and favourite compositions. We are particularly struck with the beauty of the engraved work, which is artistic, and the wonderfully clear printing—points of great importance to many whose eyesight is not keen. We notice amongst the pieces the new "Festival March" by E. Pauer, Op. 64, in E flat, in our opinion one of the most spirited of this composer's many happy compositions. Bach's "Organ Fugue," in D major, is arranged by Max Reger in a manner so brilliant and full as to leave no doubt in one's mind of his ability in the important work of transcription. The remaining numbers are surely so well known that we need not remind our readers of their excellence.

Six Celebrated Marches by Franz Schubert. Arranged for two pianos, 8 hands. By E. PAUER. (Edition No. 6,672; net, 2s. 6d.) London: Augener & Co.

THE arrangement by Ernst Pauer of the six celebrated marches of Franz Schubert is a desirable addition to the series of "Œuvres Choiesies" for two pianos, 8 hands, published in Augener & Co.'s cheap edition. Amongst the numbers in this volume are the "Marche Militaire" in D major, the "Funeral March" in E flat minor, and the two grand marches in G and B minor—all favourite pieces, universally regarded as models of their kind to-day. The arrangements are brilliant and less difficult than the original version for piano duet, so that their sphere of usefulness as ensemble music is now much increased. Those who are interested will find on the title page a list of admirable pieces, including overtures, marches, etc., by Wagner, Mendelssohn, Beethoven (the septet), Moszkowski, and other popular composers—sufficient to keep a pianoforte quartet going for some time.

Select Pieces for viola and pianoforte, in progressive order; partly arranged and supplemented with marks of bowing and expression. By EMIL KREUZ. Series III., viola part in the higher positions. London: Augener & Co.

WE have received a second instalment of ten pieces for the viola and pianoforte to complete the third series. The following are the pieces included in this number:—No. 56, F. SCHUBERT, "Ave Maria"; No. 57, STRELEZKI, "Asphodel"; No. 58, J. S. BACH, Air from the Suite in D; No. 59, KREUZ, "Liebesbilder," Op. 5, No. 2; No. 60, R. SCHUMANN, "Evening Song"; No. 61, G. MEYERBEER, Air from *Les Huguenots*; No. 62, KREUZ, "Spring Fancies," Op. 9, No. 2; No. 63, F. CHOPIN, "Nocturne," Op. 37, No. 1; No. 64, BEETHOVEN, Romance in F major, Op. 50; No. 65, KREUZ, Barcarolle from Concerto, Op. 20. It will be seen that there is no lack of variety in the selection, neither is there one uninteresting number in the whole set. Nos. 61 (the lovely air from *Les Huguenots*), 63 (Chopin's G minor Nocturne transposed into E minor), and 64 (Beethoven's Romance in the original key), are, in our opinion, particularly effective pieces. The latter solo can be used in conjunction with the original orchestral parts, and No. 65 (the Barcarolle from the Viola Concerto by Kreuz) is also useful where an orchestral accompaniment is available. Messrs. Augener & Co. have done well in providing violists with a choice repertoire of pieces, studies, and chamber music to select from. The want, which was long felt amongst amateur players of this instrument, has now been amply supplied.

Spinning Song ("Spinnlied"), for violin and pianoforte. *The Mill* ("Die Mühle"), for the same. By LÉON D'OURVILLE. London: Augener & Co.

THE above pieces are arrangements of two of Léon D'Ourville's charming pianoforte duets, published under the title of "Soirées Musicales." In their new form they make most agreeable violin and pianoforte duets, Mr. R. Hofmann having so cleverly adapted them that they would readily pass as original pieces for the violin. They belong to the class of easy music so much sought after by young violinists, and are, as we usually find, nicely bowed and fingered.

Twelve Old Scottish Melodies. Arranged for three female voices. By ALFRED MOFFAT. (Edition No. 4,294; net, 1s.) The same, in Tonic Sol-fa Notation. (Edition No. 4,294a; net, 4d.) London: Augener & Co.

THERE is a great and growing demand just now for two- and three-part songs for ladies' voices, and this book of Scotch airs, arranged for three female voices, should find ready acceptance north of the Tweed, and will acquire a certain amount of popularity in England. The music for the third voice lies somewhat low in many of the songs, and as the pianoforte part is marked "for practice only," a group of voices which can be relied upon for perfect accuracy of pitch is necessary, otherwise the third voice will get hopelessly out of its depth. These part-songs are also issued in Tonic Sol-fa notation.

Soirées Musicales. By LÉON D'OURVILLE. 1. The Smithy ("Die Schmiede"). 2. Swing Song ("Auf der Schaukel"). I. For Pianoforte Solo. II. For Pianoforte Duet. III. For Violin and Pianoforte. London: Augener & Co.

E. PAUER is responsible for the effective, though not very simple, arrangement of these pieces for pianoforte solo, while R. Hofmann is successful in his adaptation of the

EDVARD GRIEG'S "CHILDREN'S SONGS."

Op. 61.

No 2. CHRISTMAS - SONG.

Andantino semplice.

VOICE. *p* Good 'Twas At

PIANO. *p*

day and wel - come, dear Christ - mas tree! To
 Christ - mas - tide in the East - ern land when
 twi - light hour in the long a - go our

young and old bring - ing peace and plea - sure, 'mid
 God His star in the hea - vens kin - dled, that
 mo - ther taught us the heav'n - ly mes - sage, that

glow and glim-mer and chil - dren's glee, 'bove fruits and flags shines a
all might know, to the far - thest strand, to Earth that night He had
Je - sus brought to all men be - low, those hours and words can be

ritard. *a tempo*
pp *molto tranq.*

bright star gol - den. That star shall guide us, what e'er be - tide us, tow'rd
sent child Je - sus. Oh won - drous sto - ry, what light and glo - ry in
ne'er for - got - ten. Those mem' - ries saint - ed thou bring'st un - taint - ed, oh

ritard. *a tempo*
pp *molto tranq.*

God _____ on high _____
Beth - _____ - le - hem! _____
Christ - _____ - mas - tree! _____

Nº 3. FARMYARD - SONG.

Allegro leggiero.

VOICE. *p*

Come out, snow-white lamb-kin, come

PIANO. *p*

out, calf and cow, come Puss, with your kit-ten, the

pp ten. sun's shin-ing now, Come out, yel-low duck-ling, come out *ten.* dow-ny

pp

* *And.*

ritard. chick-ling, that scarce-ly can sprawl, come out at my call! Come, *a tempo*

ritard. *a tempo*

*

pi-geons a - coo - ing, fly out for your woo - ing! The dew's on the

grass, come out ere it pass! For soon, too soon the

sum - mer it pass - es, and call but *poco* Au - tumn, be - - hold -

- him!

pp

graceful "Swing Song" and bolder theme of "The Smithy," for violin and pianoforte. The violin part is a trifle more difficult than that of the two pieces already noticed, viz. "The Spinning Song" and "The Mill," and for this reason the player is given the option of playing some passages in the higher or lower octave. The edition for the pianoforte duet is the original version, which during the past few years must have yielded unmixed pleasure to an immense number of pianists, young and old. Should there be any who are not yet acquainted with these charming sketches, we can heartily recommend either of the above-mentioned three versions.

Trio facile pour Piano, Violon, et Viola. Par EMIL KREUZ. Op. 32. (Edition No. 5,272; net, 2s.) London: Augener & Co.

EMIL KREUZ has made an important addition to his publications of chamber music by the present Trio for piano, violin, and viola. It is in the key of C major, and consists of three movements, *Allegro moderato*, *Andante* (in F major), and *Allegro quasi alla marcia*, and is not difficult of execution for any of the three instruments concerned. In the first movement the attention is arrested by well contrasted rhythmic changes; the second movement has a continuous flow of melody for the strings with an enjoyable pianoforte accompaniment; while in the third movement, where a march subject is well worked out, one is almost carried away by the fresh exuberance of the composer's fancy. It is some time since we made ourselves acquainted with so delightful a trio from the pen of one of our present-day writers, and we hope, as we have no doubt, that this trio, noteworthy as it is, is but an earnest of still better things to come in the near future.

RECEIVED FOR REVIEW.

FROM: ANDRÉ, Offenbach: (*Bergson*), "Scene und Arie aus der Oper *Luisa di Montfort*," Op. 82.—BECHHOLD, Frankfurt-on-Maine: (*Pochhammer*), "Einführung in die Musik."—DONAJOWSKI: (*Chamberlayne*), "Original Compositions," Op. 9, Nos. 1, 2; Op. 12, Nos. 2, 3, and 4; Op. 13, Nos. 1 and 2; "English Organ Music," Nos. 178-180.—DUNTON: (*Dunton*), "Musical Shorthand."—HOPWOOD & CREW: (*Ruddell*), "Two Summer Reigns," Song.—(*Impett*), "The Chimes."—MARRIOTT & WILLIAMS: (*Chamberlayne*), "Suite" in D, Op. 14.—MUSICAL ANSWERS: (*Berghest*), "Rock of Ages," "Sennacherib."—NIELD & SON: (*Duggan*), "Lullaby."—NOVELLO, EWER & CO.: (*Adams*), "The Holy Child"; (*Berger*), "Irlandaise," from the Suite in G; (*Best*), "Fifteen Celebrated Marches," for Organ; (*Bordogni*), "Twenty-four Vocal Exercises for mezzo-soprano," by Randegger; (*Boyce*), "Sands of Corriemie"; (*Coven*), "Four English Dances"; (*Dye*), "Her Rose," Song; (*Elgar*), "King Oaf," "The Light of Life"; (*Ford*), "Grande Valse," from the *Faust* Ballet; (*Foster*), "Coming of the King"; (*Francis*), "Nocturne," in D minor; (*Frescobaldi, Froberger & Kerl*), "Three Pieces," edited by J. S. Shedlock; (*German*), "Pas orale," from *Romeo and Juliet*; "Suite," from *Romeo and Juliet*, Piano Duet; "Valse Gracieuse," Solo and Duet; (*Gounod*), "Judez," from *Mors et Vita*; (*Grieco*), "Selection of Pieces," edited by J. S. Shedlock; (*Haynes*), "The Ould Plaid Shawl," Song; (*Hanau*), "Six Pieces," from the Water Music, Piano Solo, and Stringed Instruments; "Two Bourrées," Piano Solo and Stringed Instruments; (*Haynes*), "Idyll," Violin and Piano; "Westwood Gavotte," Violin and Piano; (*Martin*), "Organ Arrangements," No. 40; (*Moir*), "Melody," in A, Violin (or Flute) and Piano; (*Mundella*), "The Day School Hymn Book"; "Original Compositions for the Organ," No. 244-246; (*Pasquini*), "Selection of Pieces," edited by J. S. Shedlock; (*Rochet*), "Graceful Dance"; (*Selby*), "The Waits of Bremen"; (*Spohr*), "Rondo," in B minor, Violin and Piano; "Six Slow Movements," from the Violin Concertos; "Twelve Salon Lutes," Books 1 and 2, Violin and Piano; (*Stainer*), "Choral Society Vocalisation"; (*Taylor*), "Scales and Arpeggios"; (*Touris*), "A Dream of Love," Song; (*Woods, F. C.*), "King Harold." "Christmas Carols," Nos. 259-266; *Musical Times*, No. 645; Octavo Anthems, 530, 541, 555, 560.—(*Powell*), "Derick."—SCHOTT & CO.: (*Pepusch*), "Alexis," Cantata for Tenor Voice,

with Piano accompaniment and Violoncello obbligato.—SCHUSTER & LOEFFLER, Berlin: (*Kloss*), "Twenty Years of Bayreuth" (Faulkland).—WEEKES & CO.: (*Allen*), "The Rose Song"; (*Corder*), "The Lover's Calendar"; (*Gale*), "How many times do I love thee, dear?" (*Macfarren*), "Ah! Sweet, thou little knowest," (*Macpherson*), "What does little birdie say?" (*Pitt*), "When I am dead, my dearest," (*Sparr*), "The Song of Love and Death," from "An English Series of Original Songs"; (*Allen*), "Marion," Valse Brillante; (*Barker*), "Bramla' Band," Song; "The Bugle Song," "The Orphan's Song"; (*Bar*), "A Nook in Normandie," "The Vales of Brittany," "You told me so," songs; (*Brooke*), "Come unto Me"; (*Carmichael*), "Hey! Jolly Robin Hood," "Tell me, ye brooks," songs; (*Caudwell*), "Sun of my S ul"; (*Cobb*), "Me Darlin'," Song; (*Couldery*), "Romance," in A flat; (*Gardner*), "Tarantelle"; (*Costelow*), "Orchestral March," for the Organ; (*Iris*), "Break, oh ye clouds," "Parted," songs; (*Lühr*), "Album of Eight Songs for Contralto"; (*Lowe*), "A Song of Jubilee"; (*Mansfield*), "March Militaire" for organ; (*Moore*), "Pianoforte Album"; (*Newell*), "The Song Bird Album"; (*Newman*), "Where Waters Meet"; (*Price*), "Technical Studies"; (*Smith, L.*), "A Passionate shepherd to his love," Song.

Concerts.

THE POPULAR CONCERTS.

LORD MAYOR'S day was not the most favourable date for commencing the Popular Concerts, and probably that circumstance accounted for a smaller audience than would otherwise have attended the first performance. There had also been a hope that Lady Hallé would have reached town in time to take her accustomed post. In her absence Madame Marie Soldat appeared. She was not entirely a stranger, having, in March, 1888, played with Dr Joachim (her master) in a duet of Spohr, when she secured the good opinion of an English audience. Madame Marie Soldat evidently admires her teacher, and copies his style, and even his tone. Since her last appearance in London the lady has greatly increased her reputation as a performer of chamber music. Her part in the so-called "Harp" Quartet in E flat, Op. 74, of Beethoven, was most creditable, although it was evident that she suffered in some degree from nervousness in the opening movement. Her playing was excellent in the adagio, being distinguished by great beauty of tone and finished execution, while in the scherzo and finale her performance did not lack animation or brilliancy. Mr. Ries was as good as ever in the second violin part. Mr. Alfred Gibson was very satisfactory at the viola, and Mr. Paul Ludwig, although the least experienced of the party, gained approval for his artistic violoncello playing, and his refinement of style and tone. In Schumann's Trio in G minor, Mr. Leonard Borwick was the pianist, and we seldom remember his playing so well. He was associated with Madame Soldat and Mr. Paul Ludwig, and the trio went extremely well. Mr. Borwick's solo was Chopin's Sonata in B minor. It was satisfactory to hear a native performer displaying such admirable qualities as a pianist. A charming feature of the concert was the fine singing of Madame Blanche Marchesi, who is well known for her beautiful voice and artistic style. The voice may not be quite so fresh as it once was, but the style remains, and could hardly be surpassed. Her phrasing is almost perfect, as she proved in an air from Spontini's well-nigh forgotten opera, *La Vestale*, a lyric work, banished entirely from the modern stage. She also sang, in German, an air from Handel's *Theodora*, and being encoored, responded with Mozart's cradle song, "Schlafe mein Prinzchen." In Godard's "Réveillez-vous" her singing in French was as charming as her German. Another triumph was secured in Schumann's "Der Nussbaum," which was exquisitely rendered, winning applause from the entire audience. Mr. Henry Bird, as accompanist, displayed his usual skill and good taste. At the following Saturday Popular Concert the same artists appeared, and to such a crowded audience that not a vacant seat could be seen. Mozart's Quartet in D minor, No. 2, was performed by Madame Soldat, and Messrs. Ries, Gibson, and Ludwig. It was pleasant to hear Mozart again. He has been too much neglected during recent years, and often in favour of composers not worthy to be named beside the creator of *Don*

Giovanni. Mr. Eugen D'Albert was the pianist. He was heard to the greatest advantage in Beethoven's "Sonata Appassionata," the rapid passages being performed with an amount of energy that gave new life and interest to the splendid music. His playing aroused immense enthusiasm, in response to which Mr. D'Albert gave Beethoven's Sonata in E flat, Op. 31. He made a great impression at the Popular Concerts. Madame Soldat played as a solo the Adagio in F, from Spohr's Ninth Violin Concerto, with good intonation and great beauty of style. The concluding item was the pianoforte Quintet of Brahms, in F minor, Op. 34. This was one of the finest performances of the concert, and delighted every auditor. On the following Saturday Madame Blanche Marchesi was again the vocalist, and repeated the air from Handel's *Theodora*, and was heard in a song of Schubert's. The lady also sang Paladilhe's "Premier Miracle de Jésus," a curious example of French taste in vocal composition, and equally curious as being written by the composer of the "Mandolinata," which, twenty years ago, was such a rage when sung by Signor Gardoni. In the "Sandmännchen" of Brahms, Madame Marchesi used the *mezza voce* to perfection. The song was encored. The audience at the concert of Monday, 16th November, was below the average, but no doubt the Lamoureux concerts drew some lovers of music to Queen's Hall who might otherwise have gone to St. James's. The programme included, as one of its most interesting items, the Quartet in D minor of Cherubini, a work remarkable as the effort of an elderly musician, after a life spent in writing operas and music for the Church. The trio of Arensky, produced last season, found admirers. Mr. Borwick played Schumann's pianoforte Sonata in G minor, not one of the composer's most attractive works. Madame Soldat led the concerted pieces, being associated with Messrs. Borwick, Ries, Gibson, and Paul Ludwig. Mr. Watkin Mills sang "Fleeting Visions," from Massenet's *Herodiade*, but it did not suit him particularly well. Another song from Battis-hill's *Alamena*, produced in 1764, greatly pleased. It was called "When valiant Ammon," and had a kind of Handelian melody. At the Saturday Popular Concert, November 21st, the clarinet quintet of Brahms was finely played by Madame Soldat, and Messrs. Clinton, Ries, Gibson, and Ludwig. Mlle. Clotilde Kleeberg, always a favourite, was the pianist, Mr. Kennerley Rumford being the vocalist.

LAMOUREUX CONCERTS

The Parisian conductor having been so well received last April, came again, making his appearance at Queen's Hall on Monday, November 16th, and through the ensuing week on alternate afternoons and evenings. A fuller attendance was, perhaps, anticipated, but the audience was sufficiently numerous to indicate the interest taken by lovers of music. Although it cannot be said that the Lamoureux orchestra equals that of Dr. Richter in breadth or volume, credit may be given for the excellent ensemble, and for the refinement and brilliancy of the execution. Curiously enough, the most effective performance of the evening was the rendering of Wagner's "Venusberg" music from the opera of *Tannhäuser*. M. Lamoureux has always been a great admirer of the Bayreuth composer, fully recognizing his genius and the powerful influences he has exercised on the lyric drama; but one could hardly have expected to hear so good an interpretation by a French orchestra and conductor. A rather peculiar incident occurred in the course of the concert. A movement from the *Redemption*, a sacred work by César Franck, produced in Paris twenty-three years ago, was announced, but it was afterwards found that the composer had re-written the music, and consequently the visitors who sought for information in the analytical programme were puzzled to discover the themes and references there noted. A performance of Beethoven's Pastoral Symphony was fairly good. The most distinctively French music was an orchestral legend, "The Enchanted Forest." Probably, taking a hint from Wagner's *Stiefried Idyll*, M. Vincent D'Indy has written a pleasing and effective composition, full of pretty woodland fancies, and instrumented with skill and knowledge. The work has been played at the Crystal Palace concerts, but naturally it was interesting to hear it given by a Parisian orchestra. On the

following afternoon, M. Lamoureux gave a second concert, which was in some respects more successful than the first, and attracted a larger audience. The "Frithiof" Overture of M. Théodore Dubois secured due attention; the composer is now chief of the Paris Conservatoire, and gained the oratorio prize given by the city of Paris seventeen years ago. The French court the Russians even in their music, consequently one was not surprised to hear the orchestral work of Borodine called "On the Steppes of Central Asia." It is supposed to musically illustrate the progress of a military caravan over the Asian desert, and the effects produced were very striking. It is strange again to remark that the best performance of the afternoon was the *Parsifal* prelude, one of Dr. Richter's triumphs. A slight tendency to coarseness in the brass was to be noted, but otherwise the French orchestra deserved almost unqualified commendation. Amongst other works included in subsequent programmes were a new "Ballade Symphonique," by M. Chevillard, and the Symphony in D, by the late César Franck, the latter a work of considerable importance.

PROMENADE CONCERTS.

MR. ROBERT NEWMAN has shown a wonderful spirit of enterprise in producing at the Promenade Concerts those symphonic poems of Dvořák which did not reach London in time for the Richter Orchestra performances. The second of these was "Der Wassermann," played at the Queen's Hall on Saturday, November 14th. The legend upon which the subject was founded did not please greatly. The story related to a water-sprite, who lures a rustic girl to his cave beneath an enchanted lake. Eventually, after giving birth to a child, the girl desires to visit her native village, but as she remains longer than the water-sprite desired, he gets up a tremendous storm upon the lake, and the horrified girl and her mother are startled by the headless body of the child being dashed against the cottage door. Such a story does not appear very suitable for musical setting, but the composer has written excellent music, which to some extent redeemed the horrors of the subject. "The Noonday Witch" was the third of these works, which caused regret that so eminent a musician had not chosen less repulsive themes. In many other respects the Saturday performances of the Promenade Concerts at Queen's Hall have deserved well of the public. Mr. Henry J. Wood has distinguished himself as conductor, and the band of over one hundred performers has played a number of orchestral works in admirable style. Lovers of music have supported Mr. Newman liberally, and the success of the Promenade Concerts speaks well for the advance in musical taste.

THE HENSCHEL CONCERTS.

MR. HENSCHEL has adopted the singular plan of re-naming the "Symphony Concerts," and as his own name is popular, he did wisely to adopt it. On November 12th the re-named society gave an admirable concert at St. James's Hall, and we were glad to see Mr. Henschel's admirers mustered in goodly numbers. The conductor started with the *Meistersinger* overture, which was well rendered, but the performance of the symphony of Brahms in C minor was still better. This work belongs to the period when the composer received his Cambridge degree, nearly twenty years ago. The orchestra played the first and last movements of the work in a style worthy of the music, which closely approaches to Beethoven in its rugged grandeur. The only fault was in taking the finale a shade too fast, but even this had the advantage of enhancing the extraordinary vigour of the music. The overture to *Richard the Third*, by Smetana, hardly realized what was expected from it as an illustration in music of Shakespeare's tragedy. Another drawback was that it came at the end of the programme. The themes of the overture were good from a musical point of view, but gave no idea of Shakespeare's play. A new pianist, Mlle. Aus der Ohe, made her début at this concert. It appears that the lady has had considerable success in America. She chose Liszt's Concerto in E flat, a composition respecting which opinions are divided. So far as could be judged, the lady's qualifications seem to belong rather to the classic than to the romantic school.

The only vocal item was the concluding duet, from Goetz's *Taming of the Shrew*, a charming opera, which has been unduly neglected since it was performed at Drury Lane in October, 1878. The duet was admirably rendered by Mrs. Henschel and Mr. Frangcon Davies. Mrs. Henschel, although an apology was deemed necessary, sang beautifully. On December 3rd Mr. Henschel will give Dvorák's new *Te Deum*.

RICHTER CONCERTS.

THE final concert, on November 2nd, at Queen's Hall, attracted an immense audience, who derived great satisfaction from the fine performance of Beethoven's Choral Symphony. It would be, perhaps, an excess of compliment to say that the choral performance equalled the instrumental portion, but no reasonable fault could be found, remembering how exacting the composer has been with the choralists. Beethoven sometimes forgot that the human voice was not capable of enduring the same strain as brass, wind, and stringed instruments. A great deal has been said of the Leeds choir, but those choralists are gifted with exceptional voices, and also sing under favourable conditions. At the Queen's Hall performance Madame Medora Henson, Mrs. Katherine Fisk, and Messrs. Edward Lloyd and Watkin Mills, were the vocal quartet, and exerted themselves most successfully.

QUEEN'S HALL CHORAL SOCIETY.

THE Queen's Hall Choral Society has greatly advanced its musical reputation of late, and the performance of Haydn's *Creation* on Thursday, November 5th, was in every respect a creditable one. Although of course the simple choral music of Haydn is not particularly exacting, still it was gratifying to hear so pure a tone as that produced by the choir, and to note an increase in decision; while the careful attention throughout to the suggestions of the able conductor, Mr. Randegger, indicated that there was no lack of intelligence. Few, if any, faults could be found with the execution. Mr. Hirwen Jones succeeded well as the tenor, and Mr. Watkin Mills proved himself to be exceptionally qualified to do justice to the bass music. Miss Evangeline Florence sang the soprano part.

THE BALLAD CONCERTS.

ALTHOUGH these concerts do not tend always to advance the best music, they are extremely popular, as may be seen by the fact that they are carried on with great success, not only at St. James's Hall on Wednesday afternoons, but also in the evening at Queen's Hall, in both instances large audiences attending. The artists are our most eminent vocalists, and the music is by the most popular song and ballad writers, while a dash of operatic music is thrown in, and occasional instrumental solos. Obviously they cannot take a position as artistic concerts, but, as people say, "They supply a want," and it is abundantly satisfied, to judge by the peals of applause awarded. They offer but slight opportunities for criticism, but, being good of their kind, cannot be ignored.

MISS ROBINSON'S RECITAL.

EVEN in days when new violinists appear in London almost every afternoon, such sound and musically playing as Miss Edith Robinson's must command attention. This young lady, who has learnt her art at Leipzig, gave, on November 16th, a very agreeable recital in the small Queen's Hall, when she declared herself on the side of the artists by opening her programme with Brahms' sonata in D minor, and playing shortly afterwards Bach's unaccompanied prelude and fugue in G minor. Not only were these works finely interpreted, but great brilliance was shown in Vieuxtemps' concerto in D minor and Wieniawski's polonaise in D, while real feeling was manifested in the romance from Joachim's Hungarian Concerto. Mr. Isidor Cohn was the pianist. Mrs. Hutchinson sang in beautiful style two of Brahms' most individual songs, "O wüsst' ich doch den Weg zurück" and "Vergebliches Stündchen."

MISCELLANEOUS MUSICAL ITEMS.

THE Royal Choral Society has done familiar work in *The Golden Legend*, etc.—The Crystal Palace, happily, seems to be

recovering its old prestige. Mlle. Chaminade had some graceful compositions performed there on November 7th. M. Sarasate has given violin recitals with his customary success. Mr. Frederick Cliffe's Norwich Violin Concerto was played at the Palace on Saturday, November 14th, by Mr. Tivadar Nachez, who wisely condensed the lengthy cadenza. The work is all the better for it.—Miss Lindsay Currie, a young Scottish soprano, gave a concert on Tuesday evening, November 17th, at St. James's Hall. She was a pupil of Mr. Randegger. Madame Patti gave her only London concert this season on Saturday, November 21st, at the Albert Hall.—Johannesburg, with all its troubles, encourages musicians, and Mr. Schönberger has been playing there with success.—The Musical Guild gave its second concert at Kensington Town Hall, on Tuesday, November 17th.—The Royal Academy of Music concert, on Monday, November 16th, was very successful.—The Royal Amateur Orchestral Society celebrated its twenty-fifth anniversary on Thursday at Queen's Hall. The Queen sent a complimentary telegram, and the Prince of Wales and the Duke of Saxe-Coburg-Gotha made charming speeches on musical progress.

Musical Notes.

THE long-prepared production of Mozart's *Don Juan* at the Paris Grand Opéra took place on October 27th. What its value is as an artistic production may be judged from the fact that the chief feature of the performance is a long and elaborate ballet, which does not belong to Mozart's score at all, though the music used is taken from various single movements in his works, finishing with the "Rondo alla Turca," from a piano sonata. M. Gailhard, on being complimented on the splendid way in which the opera has been mounted, is reported to have said "No expense could be too great for Mozart." A good deal less expense, and a good deal more respect for the composer's intentions, would have been a far greater compliment. France is justly proud of possessing Mozart's own manuscript score of the opera; it is a pity her managers do not take some pride in conforming to it. The Opéra Comique also produced the opera on November 17th, but, so far as we gather from accounts yet to hand, the revival has no features which can claim for it any particular interest, though M. Carvalho has not been guilty of the abominable impudence of interpolating a long ballet which the composer did not write. At both houses the performance is fairly adequate, but it does not appear that any of the artists have distinguished themselves in any very exceptional degree.

A NEW ballet, "L'Etoile," by M. André Wormser, is now being rehearsed at the Grand Opéra. It will be guessed, from the title, that the characters of the piece are all more or less connected with the ballet world, and the period is 1798.

THE Minister of Fine Arts, having the power to nominate a composer (who must have gained the Prix de Rome), one of whose works shall be given at the Opéra, has chosen M. Samuel Rousseau (joint winner of the Grand Prix with C. Broutin in 1878), composer of a drame lyrique, *Merowig*, which gained the Ville de Paris prize in 1893. *Merowig* has so lately appeared on the stage, in the *Frédérone* of Guiraud and Saint-Saëns, that one must hope the composer has some other work ready for this opportunity.

THE first of the Sunday afternoon Grand Opéra concerts is fixed for January 3rd. There will be ten concerts, but each of the five programmes will be given twice. Operatic selections from little-known works will be a prominent feature.

ACCORDING to Nicolet of *Le Gaulois*, the whole idea of the plot of *Messidor*, the forthcoming new opera of

MM. Zola and Bruneau, is to be found in the last three pages of the novelist's story of *Germinal*. The ballet, which is indispensable at the Grand Opéra, is founded on a local legend the nature of which will certainly seem to most persons unsuited to the stage, and will probably be resented as blasphemous by many.

ONE of the most talented of the younger French composers, M. Gustave Charpentier, having written a short cantata for the inauguration of the monument to Watteau, the Minister of Fine Arts was so pleased with it, that he proposed to "decorate" the composer on the spot, but the musician declined the honour, exclaiming, "No; perform my works first; it will be time enough to confer honours on me when you see whether I deserve them." M. Charpentier is believed to have one or more operas in his portfolio, and it remains to be seen whether this bold stroke will secure their production.

A NUMBER of new operettas have been produced during the last month at the minor theatres of Paris, but none of them seem to be works which add anything to the fame of their composers: they are *La Reine des Reines*, by Audran (Eldorado); *La Poupée*, also by Audran (Gaité); *Rivoli*, by A. Wormser (Folies-Dramatiques); *Le Papa de Francine*, by L. Varney (Th. Cluny), which appears to be the most successful of the lot; and *Le Carillon*, by Serpette (Variétés).

M. SAINT-SAËNS has declared that he means to give up writing operatic works. His forthcoming ballet *Javotte*, at the Théâtre de la Monnaie of Brussels, is to be his last stage work. He will, however, continue to write quartets, pieces for violin and cello, etc., for which he says he has quite as much taste as for opera, and the writing of which involves much less physical fatigue.

THERE is nothing to report this month of the Royal Opera of Berlin, which we must suppose to be occupied in preparing its next novelty. Goldmark's *Cricket* has had several repetitions, and seems to have fairly established itself in popular favour. Concerts have, as was expected, been extraordinarily numerous, but as by far the greater number of them are merely given to draw attention to débutants, or to introduce artists on tour, they would be of no interest to our readers, and are therefore passed over. Among those of importance are the second and third symphony concerts of the Kgl. Kapelle, at the former of which Max Schillings' fantasia *Seemorgen* was produced, without making any very favourable impression, and Bizet's first suite from *L'Arlésienne*, which was received with great favour. The chief features of the third concert were Reznicek's *Lustspiel* Overture, and Goetz' Symphony in F, of which we are surprised to find that Herr Lessmann speaks rather contemptuously. More attention was given to novelties at the second and third Philharmonic Concerts, under Nikisch, when there was to be heard a new piano concerto by Ottokar Novacek, a young Hungarian composer, settled in Berlin; this work was brilliantly performed by Sig. Ferruccio Busoni, but seems to have produced little impression other than that of a terrific and unending din. The Adagio from Bruckner's E major symphony was played in honour of the deceased composer, for whom the *Eroica* also was performed at the end of the concert. At the third concert there were two novelties—a movement from a symphony by Gustav Mahler and Dvorák's *Scherzo Capriccioso*, which seems never to have been heard before in Berlin, where, indeed, the music of Dvorák is far less known than it is in London. The great attraction of this concert, however, was the singing of Mme. Sembrich, for Berlin audiences run after a popular prima donna just as much as we do in London. At the first concert of the Bohemian Quar-

ter, on October 13th, Dvorák's new quartet in G major, Op. 106, was played, and Herr Lessmann speaks of it in most enthusiastic terms, going so far as to describe the Adagio as one of the most beautiful quartet-movements in modern musical literature. At their second concert the Bohemians played a new quartet in B flat, by Josef Suk, the second violinist of the party, which appears to be a very fine work, and was enthusiastically applauded; the second movement, an Intermezzo, being rapturously encored. From the crowd of new violinists we would single out the name of a Miss Leonora Jackson, a pupil of Joachim, and apparently a countrywoman of ours, who created a most favourable impression on her début by her rendering of Brahms' Concerto and Wieniawski's in D minor. Frau Rosa Sucher is not now often heard in the concert-room, but she appeared at the concert of the Berlin-Potsdam Wagnerverein to sing two new songs for soprano voice and orchestra, by Richard Strauss, who also conducted his own Eulenspiegel fantasia.

HERR FELIX WEINGARTNER'S new symphonic poem, *King Lear*, was produced at the first Gürzenich Concert at Cologne on October 20th with great success, part of which was perhaps due to the fine performance under the composer himself. The work will shortly be given at Berlin, when we shall no doubt have a fuller account of it.

It is officially announced that three cycles of *The Nibelung's Ring* and eight performances of *Parsifal* will be given next year at Bayreuth, from July 19th to August 19th. Each cycle of the *Ring* will be preceded and followed by a performance of *Parsifal*, and (for the present) tickets for *Parsifal* will only be sold to those who take tickets for the *Ring*, except as regards the performances on July 28th and August 9th. It is much to be wished that the authorities could see their way to reduce the price of at least some of the tickets. £5 for a seat alone, with a long and expensive railway journey in addition, is an almost prohibitive price for many young musicians, to whom a trip to Bayreuth would be one of the greatest pleasures of life, as well as an experience of the highest value.

THE result of the competition instituted by the Prince Regent of Bavaria for the best German opera is announced, and must be regarded as a fiasco. Ninety-eight operas were sent in, and the judges have unanimously decided that not one of them deserves the prize—six thousand marks. Fortunately for some of the competitors, the judges had power in this case to divide the amount between the three composers whose works were judged to be the best, and the amount is therefore to be divided between Ludwig Thuille, of Munich, the composer of the opera *Theuerdank*; Arthur Koennemann, of Ostrau, in Moravia, author of *Der tolle Eberstein*; and Alex. Zemlinsky, of Vienna, whose work is entitled *Sarema*. It would seem probable that the better-known composers of the Fatherland disdained to send works for this competition.

HERR SCHARWENKA'S opera *Mataswintha*, just produced at Weimar with considerable success, shows that the composer has a decided vein of dramatic capacity, and if not much dramatic originality at least considerable independence. He makes a certain use of *leit-motifs*, without elaborating them symphonically; and he uses choruses and ensembles for solo-voices after the fashion of *Lohengrin*, on which, rather than on *Tristan*, he seems to have modelled his style. But on the whole it is to be feared that his work cannot take a permanent place in the operatic repertory.

TWO new operas were produced together at the Town Theatre of Hamburg on the night of October 15th: the

first, in three acts, entitled *Gloria*, was by Ignaz Brüll, the composer of the once exceedingly popular *Golden Cross*; the second, *Runensauber*, in one act, was by the Dane, Emil Hartmann, the younger. Brüll's work, which is set to a poem of a gloomy and unsympathetic kind, by Menasci, one of the librettists of the *Cavalleria*, achieved only a very moderate *succès d'estime*, and will probably soon disappear into the limbo of operatic failures. Hartmann's work, on the contrary, was received with extraordinary favour, thanks partly to its book, which is founded on a very powerful Danish play (*Svend Dyring's House*, by H. Hertz), and partly also to the large infusion of the element of popular northern melody. The work has already been given also at Dresden, and will shortly be produced in several other German towns, and also, naturally, at Copenhagen.

IN our June number we gave particulars of an announced competition for the best sextet and quartet containing parts for two new stringed instruments called a violotta and a cello, invented by Dr. Alfred Stelzner, of Dresden. The result is now announced, the prize for the sextet being adjudged to a work by Herr Arnold Krug, of Hamburg. A sextet by so distinguished a musician can hardly fail to be an interesting work, and we shall look with interest for an account of the first performance, which is not likely to be long delayed. The prize for the quartet was not awarded, and the time for sending in further works has been extended to the end of the year.

ANALYTICAL programme books, after the fashion of our own Crystal Palace and Philharmonic programmes, have at last been introduced into Germany, at Dresden, for the symphony concerts of the Royal Orchestra. The books are to be on sale the day before the concert, an excellent plan, which we should be glad to see introduced in London. The programme of the first symphony concert, on October 23rd, included Beethoven's *Egmont* overture, Liszt's Dante Symphony, and the two movements from Humperdinck's *Königskinder*, with Frau Lilli Lehmann as vocalist. Herr Nicodé has begun his series of symphony concerts with the new Winderstein orchestra from Leipzig, which needs some further training; and the acoustic qualities of the new Vereinshausaal, where the concerts are given, are far from satisfactory. Johann Strauss' operetta, *Waltheimer*, has achieved the feat of running for fifty nights consecutively at the Residenz Theater, a success which, it is said, no operetta has ever obtained before in Dresden. Bungert's Homeric opera, *The Return of Odysseus*, is in preparation at the Hofoper.

A HITHERTO unknown portrait of Beethoven has come to light, particulars of which are vouched for by Dr. Theodor v. Frimmel. It is only a pen-and-ink drawing of the head, but is of value as being the work of a very famous artist, Moritz v. Schwind. Unfortunately, tradition says it is only a sketch from memory, not from life. It is found in a sketch-book belonging to Schwind's daughter, Frau Dr. Bauernfeind.

THAT remarkable work, the *Ingwelde* of Max Schillings, makes steady progress from one German theatre to another, creating, it may be, no very particular sensation, but everywhere commanding respect, and inspiring the belief that its author is one who will some day command attention. This was the impression created by its production at Wiesbaden on October 19th, and confirmed by at least four subsequent performances. Not many modern works so serious and so difficult to perform, have had so much success. The title-part at Wiesbaden is played by that admirable artist Frau Reuss-Belce, who "created" the part at Karlsruhe in 1894.

AMONG the chief works to be given at the Philhar-

monic Concerts of Vienna during the season, under Herr Richter, are Dvorák's three new Symphonic poems (already introduced to Londoners), Bruckner's seventh Symphony in E major, Richard Strauss' *Zarathustra*, Borodin's Overture to *Prince Igor*, Brahms' Symphony in E minor, Tschaikowsky's "Suite," Op. 55, Volkmann's Serenade in D minor, and a large number of familiar works which need not be named.

IT is understood that the next novelty at the Hofoper of Vienna is to be Messenger's work, with the hybrid title *Der Chevalier von Harmenthal*, a piece not yet performed in Paris. Meanwhile the Hofoper is having considerable success with its late novelties—the *Heimchen am Herd*, the *Evangelimann*, and the *Verkaufte Braut*. At the Theater an der Wien a new three-act opera, *Der Dorfump* (The Village Ragamuffin), translated from a Hungarian piece by Anton Varady, with music by Jenő Hubay, was produced on October 29th, with a certain success, due to the copious introduction of national Hungarian melodies; but the piece is a little too serious for the theatre at which it is played, nor does the subject of the piece offer much interest to a Viennese audience. Johann Strauss is at work on a new operetta, to be entitled *The Goddess of Reason*. *Der Dorfump*, above mentioned, was followed on November 7th by another new operetta, *Der Schmetterling* (The Butterfly), music by Carl Weinberger, which had the success that usually attends the works of that facile and popular composer.

MR. MAX PAUER and Mr. Willy Hess have just been on a lengthy and very successful tour through Norway, in the course of which they penetrated as far north as Tromsø. They would be the very men to give the first concert at the North Pole, as soon as Dr. Nansen has made it accessible.

A MEETING of the Schubert Centenary Festival Committee has been held at Vienna under the presidency of Baron von Bezecny, at which it was settled to have a "Festival Week," to be inaugurated by a concert in which the Philharmonic Orchestra, the Singverein, and the Vienna Männergesangverein would take part. There are to be also a chamber-music and song-evening, a concert by the Schubertbund, a festival performance in the Opera House, and a banquet to be given by the Lower Austrian Sängerbund. This may do for a municipal celebration, but what are the musical societies going to do? The prospectus of the Philharmonic Society promises nothing but a performance of the Symphony in C, and if other Viennese societies are going to do anything, we have not yet seen any announcement of their intentions. There will be, of course, the promised exhibition of Schubert relics.

THE late Anton Bruckner has bequeathed all his manuscript scores—nine symphonies, three grand masses, a quintet, Te Deum, Psalm CL., and the chorus Helgoland—to the Court Library of Vienna. The Ninth Symphony is unfinished, and the singular naïveté and simple piety of the composer are shown by the dedication at the head of the score—"To the good God," and the hope appended to it, "that the Almighty will be pleased to pardon the non-completion of the work dedicated to Him." Bruckner was all his life a sincere and zealous Catholic.

THE youthful pianist Raoul Koczalski has lately given a Schumann-Chopin recital at Stuttgart, but only a small audience assembled to hear him, now he has attained the mature age of eleven: three years ago when he was an infant prodigy, every recital he gave was crowded. Much has been written about the injurious effect of public appearances at such an early age on the young players themselves; here we have a striking illustration of their

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